

Paintings by Ron Martin

The Promise of Imagination

BETWEEN 1971 AND 1981, CANADIAN ARTIST RON MARTIN produced a significant body of work that investigated the relationship between the actual physical act of painting and the tactile, textural properties of paint. The series of works presented in this exhibition probe the material limits of painting in an original way that offers a continuation of the tradition of modernism. *Ron Martin 1971-1981: A Fraser Elliott Foundation Canadian Contemporary Exhibition*; Sam and Ayala Zacks Wing; February 10 – May 4; organized and circulated by the Art Gallery of Ontario with the generous assistance of the Canada Council.

BY PHILIP MONK

Ron Martin's remarkable body of work that is the subject of this exhibition has been instrumental in establishing his reputation and his place in the evolving tradition of modernist painting. The *World Paintings* that immediately preceded these series were exhibited at the AGO in 1976. Series of the Black Paintings have also been shown at the AGO before, in the exhibitions *10 Canadian Artists of the 1970s* (paintings from 1976 to 1977) and *Hurlbut, Martin, Massey, Singleton* (paintings from 1979 to 1981). But the present exhibition is the first that has gathered together a comprehensive body of this work representing all but one of the individual series and that has situated them in the context of the monochrome and Bright Red Paintings from 1970 to 1972.

The Bright Red paintings are fully resolved and brilliant paintings in their own right. But they also point out the fundamental differences between them and the succeeding Black Paintings. If, as Ron Martin indicated in 1981, near the close of these series, "the aim of the painting activity is to discover a body of material that embraces the requirements of looking," then we can understand the choices he made in abandoning the means and results of the Red Paintings for the substantial materiality of the Blacks. Walter Klepac has written in his catalogue essay that "the Bright Red Paintings sufficiently generalize the signs of the body in the work so to include the observer as well as the artist" and that "this generalization and inclusion of the observer enables the red paintings... to introduce the gestural into the context of Minimalism's conception of the object and of real space." Even though the (formal) limits of these paintings are set in advance – size of support, standard colour and quantity of paint, and length of time of application – they reveal spontaneity, an order that profoundly entwines emotion and the unconscious in the processes of making and perceiving. The Black Paintings shift a bodily presence into the paintings themselves, whose sheer materiality now become "objective" structures to reveal the limits of subjectivity. In this way the artist lends the viewer greater responsibility in understanding the meaning of the experience of the work. Each of these series explores this materiality in a variety of ways, through different structuring or application of the paint surface to yield highly individuated results. All have the same purpose, however, which is perhaps best explained in a statement Martin made about the



Ron Martin was born in London, Ontario in 1943. He studied commercial art at H. B. Beal Secondary High School. He established a studio in London in 1964 and in Toronto in late 1983. Martin has exhibited widely, nationally and internationally, including a solo exhibition of *The World Paintings* in 1976 at the AGO and the exhibitions *10 Canadian Artists of the 1970s* (1980); *Hurlbut, Martin, Massey, Singleton* (1981); and *Toronto Painting 84*. He represented Canada at the Venice Biennale in 1978. He has been exhibiting his work in Toronto since 1965 where he has been represented by the Carmen Lamanna Gallery from 1971.

Ron Martin (Canadian, b. 1943) *The Heart's Rebellion #18*, March 1975; acrylic on canvas, 213.4 x 167.5 cm. Collection AGO. Purchase 1975.



1976-77 works: "In the experience of those paintings there's a continuous conscious wrestling with just looking and dealing with it in an immediate sense and there is no rational justification for this process. There are also elements of being removed from certain parts of the painting and you're not always totally conscious of the total character of the external paintings as a whole. The focusing of our attention on specific differences is the active construction of the separate views. The form is felt internally by virtue of the shifting of our attention. The constant demand just to look creates the conditions for our identity and the identity of the painting."

Ron Martin's works offer special challenges, awakening us to the potential of an attentive perception and self-identification in experience. But their exhibition now also presents certain problems of historical orientation: How do we recover a body of work that purports to be *modernist* in our time of post-

modernism? The paintings owe their meaning to their factual and material reality, which is grounded in their making and in the conceptions of art practice of the period. But we receive them *now* in the 'time' of post-modernism. This 'post,' however, has not asserted a temporal succession that forbids any return as much as it has shaken our assurance in answering the question 'What is abstraction?' or 'What is 'pure painting?'" And this is the value of Ron Martin's work in forcing us to confront that question with all resoluteness.

Thierry de Duve has defined modernity as "that particular time in history in which the practice of painting has been regulated by the idea of its own specificity, purity, or autonomy, in a reflexive application of the idea of painting upon its name." He also has written that "the future of painting – or of art –

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Alexander Kluge Film Retrospective

Art, Enlightenment, and the Public Sphere

THE SIGNING OF THE OBERHAUSEN MANIFESTO BY 26 German filmmakers during the Oberhausen short-film festival on February 28, 1962, is remembered as the moment of birth of the New German Cinema. The Alexander Kluge Film Retrospective celebrates not only the artistic contributions of Kluge, one of the signatories, but also his tireless efforts as an exponent of the movement. January 29 – February 26.

Co-sponsored by the Art Gallery of Ontario and the Goethe Institute, Toronto.

Alexander Kluge, born in 1932 in what is now part of East Germany, is one of the major figures in the renaissance of German cinema during the last twenty-five years. Since the declaration of the Oberhausen Manifesto in early 1962, Kluge has been perhaps the most tireless and effective advocate of the interests of



Scene from the film *Part-Time Work of a Domestic Slave* by Alexander Kluge.

Germany's independent film producers. Kluge may be described as the principal architect of the institutions sustaining *Das Neue Kino* in Germany. In addition, Kluge has been astonishingly productive in a wide variety of other fields. He has worked as a lawyer, a teacher and researcher at the Institute for Film Creation in Ulm, and is an acclaimed writer, and a provocative social philosopher in the theoretical tradition of Theodor Adorno and Walter Benjamin.

These theories are important to Kluge's films. His complexly structured works explore some of the most vital and important themes of post-war German thought: the sharp ruptures and elusive continuities between the German past and present, between individual and institutionalized experience, and between the aesthetic and political domains. To date, he has produced more than three dozen feature-length and

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The Mystery of The Lady with the Lilacs

ARTHUR HUGHES: THE LADY WITH THE LILACS IS THE fifth in the AGO Collection in Focus, an exhibition series that provides a context for the presentation of one particular work of art from the Permanent Collection to be shared with public art galleries across Ontario through Extension Services. The exhibition opened in Sudbury last September, travelled to Guelph and Whitby, and returns to the AGO on February 11 where it will remain on view through April 2.

BY KAREN FINLAY

E. H. Gombrich once said that "it is in the nature of things that images need much more of a context to be unambiguous than do statements."

Who is the young woman mysteriously referred to by Arthur Hughes as the "Lady with the Lilacs"? Was she, as some authors propose, a model for Lewis Carroll's drawings of Alice? What does the image reveal in the context of Victorian attitudes towards women and about changes in art during the early 1860s in England?

Arthur Hughes is among the most highly regarded of the Pre-Raphaelite artists, yet questions abound in the study of his work. A retiring figure in his own day, he has since received little attention, and the documentation of his activities has been made especially difficult by the destruction of his personal papers in the 1920s. While in 1848 he was slightly too young to be a founding member of the Pre-Raphaelite Brotherhood, Hughes discovered the organization through its magazine, *The Germ*. He was decisively influenced by the movement's tenets: an exacting attention to detail, a commitment to painting out-of-doors, a subordination of the tonal unity of a painting in order to intensify colour (a reversal of one of the major conventions of contemporary picture-making), a reliance on poetry as a major source of inspiration (especially poetry by Tennyson and Keats), and, in general, a high regard for subjects and practices thought to be "medieval" or "pre-Raphaelite."

Although Hughes was proposed as a member of the Brotherhood earlier, no action was taken until 1857, when Dante Gabriel Rossetti, a leading figure of the Pre-Raphaelites, invited new members, such as William Morris, Edward Burne-Jones, and Hughes, to paint frescoes for the Oxford Union debating hall.

The Lady with the Lilacs in the Permanent Collection of the AGO was probably conceived by Hughes in 1863 as a study for a larger composition. The painting features a wistful young woman, her auburn hair juxtaposed with a bower of purple lilac. Hughes, like the other Pre-Raphaelites, paid close attention to the detail of organic form, and auburn hair, especially uncovered and loose, was favoured by members of the Brotherhood. As John Christian points out, "because the Romantic tradition said that Nature was somehow the source of important spiritual experience and because the habit of mind of the following generation, with an empirical scientific philosophy, was to dwell so lovingly on factual detail, a suspicion came about that perhaps the source of the spiritual experience lay in the detail" (*Pre-Raphaelite Papers*, Tate Gallery in 1984).

Pre-Raphaelite artists drew endless parallels between flowers and women, and the reverence accorded nature was, in turn, bestowed on them. In the face of challenges to Victorian belief systems by science and industrialization, women became a major repository, symbolically, of beauty and goodness. In *The Lady with the Lilacs* Hughes employed lilacs symbolically. He was probably aware of *The Language of Flowers*, part of an entire genre of literature immensely popular in Victorian England that was devoted to the symbolic significance of flowers. White lilacs were most frequently understood as an emblem of "youthful innocence," while purple lilacs were



Arthur Hughes was born in London in 1832 and studied at the School of Design, Somerset House and the Royal Academy Schools. He was already painting in the Pre-Raphaelite style in 1852 when he exhibited his major work, *Ophelia*, at the Royal Academy. Hughes joined the Pre-Raphaelite Brotherhood in 1857 and became a member of the Hogarth Club in 1858. He worked on the frescoes of the Oxford Union and participated in the Pre-Raphaelite exhibition at Russel Place in Fitzroy Square, London, and the American Pre-Raphaelite exhibition. Hughes became a leading figure in the golden age of Victorian book and periodical illustration. He is best remembered for his illustrations in 1871 for George MacDonald's *At the Back of the North Wind*. He died in London on December 22, 1915.

Photograph of Alice Liddell.

associated with the "first emotions of love." "The Lady with the Lilacs" is virtually enmeshed in a lilac bower, and, while a connection with love is not explicit, the analogies between spring and youth are obvious. Hughes's "Lady" is an idealization of female adolescence: an emblem of the tender beauty, innocence, and fragility of youth and its awakening emotions.

Charles Lutwidge Dodgson, better known to millions of readers as Lewis Carroll, acquired *The Lady with the Lilacs* directly from the artist in 1863. The painting hung in his study at Christ Church, Oxford, until his death and remained in his family's estate until 1965. Through the transaction, Carroll and Hughes became friends, and Carroll, who was an accomplished amateur photographer took several photographs of Hughes with his children.

Carroll began writing *Alice's Adventures Under Ground* in 1862, and between 1863 and 1865 he produced thirty-seven drawings illustrating the manuscript. However, his own illustrations did not go beyond manuscript stage. In the end he selected John Tenniel as the illustrator, and the book appeared as *Alice in Wonderland*. It has been suggested that Carroll's drawings of Alice owe a debt to Arthur Hughes's *The Lady with the Lilacs*, which was in Carroll's possession by the time he was conceiving his drawings. Carroll's Alice and Tenniel's drawings bear no resemblance, however, to the real Alice, Alice Liddell, who inspired the tale and for whom it was written. While an affinity between the Hughes painting and a drawing by Carroll has been suggested, Carroll's Alice is less a studied likeness than a taste in beauty shared with the Pre-Raphaelite circle. It is perhaps as Graham Owen said, "the gentle humanity, rather than any mannerisms of formal composition, that links the visual styles of Hughes and 'Lewis Carroll'."

Both Hughes and Carroll exhibited a special fond-



Above left: Arthur Hughes, *Self Portrait*, 1851, oil on millboard, 15.2 x 12.7 cm. Collection National Portrait Gallery, London. Above: *Ophelia*, 1852, oil on canvas, 68.6 x 123.8 cm. Collection Manchester City Art Gallery.



Arthur Hughes (British, 1832-1915), *The Lady with the Lilacs*, 1863, oil on panel, 44.5 x 22.5 cm. Presented in memory of Frances Baines, membership secretary (1951-64), by members of the Women's Committee and staff of the Art Gallery of Toronto (AGO), 1966.

ness for children, and each contributed significantly to the world of children's literature. Hughes's *The Lady with the Lilacs* gave expression to the Victorian idealization of the purity and innocence of children, especially female children, and the painting found one of its most sympathetic admirers of such a sentiment in its first owner, Lewis Carroll.

Karen Finlay is the former assistant curator of European painting and sculpture.

Arthur Hughes: The Lady with the Lilacs
Trier Gallery
February 11 - April 2

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short films for the cinema and television. All of his important work will be screened in the series at the AGO. Several of his films have been awarded Germany's highest cinema prizes, and his stature as a filmmaker has been acknowledged with the Silver as well as the Golden Lion awards at the Venice film festival and the Critic's prize at Cannes. Moreover, in dozens of articles and books, he has developed a unique and highly innovative film theory in support of his cinematic practice.

Kluge's theory demands the spectator's involvement. "I believe this is the essential point: the film is composed in the head of the spectator; it is not a work of art that exists on the screen by itself. Film must work with the associations which... the author can arouse in the spectator." [Kluge] Kluge likens his films to "construction sites" in which a variety of discourses intersect and clash bringing about a plurality of meanings in the film that offer a number of entry points to a wide audience. Each shot becomes "a rich totality of many determinations and relations" which

invites the spectator to experience the sensuous relationships among widely diverse things and experiences.

For Kluge, the cuts are as important as the image. There must be a break in the flow of images to encourage what Kluge calls the independent fantasy of the spectator. Further, cuts subvert the logic implicit in narrative forms. Linear narratives which, according to Kluge are qualified by logic and reason, must be abandoned, though narrative elements, punctuated by leaps and reversals of time and circumscribed by reflection-inducing montage sequences, could still be retained. The work is not unified by some overarching narrative but is instead a sum of parts and fragments. The multiple relationships of the thematic, visual, and musical motifs are often complex and not readily apparent to everyone. Kluge routinely incorporates an astonishing variety of materials in his films - photographs, maps, reproductions of paintings, clips from old films, snatches of popular songs, as well as live footage. Through this variety Kluge hopes to involve the audience. "It's as if you are walking down the street and are looking in the windows. You don't

know which is the most important; you are required to think and make distinctions."

Kluge's aim is to expand the field of meaning of an image. The surplus of meaning he presents is fundamentally different from - and opposed to - a finite completion of meaning. His film text begins, and remains until the end, bewilderingly incomplete and perplexing. A space is thus opened up for the film's spectators, whose efforts to decipher its meanings will result in their own constructions, the "films in their heads" that lead to the necessary step of critique and enlightenment.

This retrospective exhibition is the largest and most comprehensive review of Kluge's filmmaking career to date. The exhibition has been curated by Stuart Liebman, Queens College, C.U.N.Y., who will be at the Gallery on February 26, 1989 to present a lecture titled *Alexander Kluge's Project* in conjunction with the Kluge film series. Much of the material contained in this article was culled from recent publications and interviews by Stuart Liebman. Under his editorship the entire fall issue of *October* has been dedicated to the work of Kluge.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed description of programs consult the events listings on pages 4 and 5.	On Mondays the Gallery, The Grange, and The Restaurant are closed. The shops, including The Coffee Shop, are open.	Gallery Talks and Tours twice daily, except Mondays. Visites Commentées le dimanche à 14h30.	Exhibitions <i>Gershon Iskowitz</i> / continues On Wednesday the fully-licensed Aco Restaurant is open for dining.	Gallery Talk <i>Current Exhibition</i> / 2 pm Aco Gift Certificates are redeemable at all Aco retail outlets.	Gallery Talk <i>Gallery Highlights</i> / 2 pm Meet for drinks or a light lunch in the elegant Members' Lounge.	Exhibitions <i>Printmaking in 19th-Century France</i> / continues
15 Ian Carr-Harris / closes <i>A Celebration of Toys</i> / closes For Kids <i>Hands On</i> / 1-4 pm <i>Family Studio</i> / 1-4 pm Films <i>Alexander Kluge</i> / 1 pm and 3 pm	16 Illuminated manuscripts are being stocked year round in the Aco Book Shop.	17 Courses <i>Masters of Light</i> / 1:15-3:15 pm New memberships and renewals are processed quickly for you at the Membership Centre in the lobby.	18 Courses <i>Masters of Light</i> / 6:45-8:45 pm	19 Exhibitions <i>Ron Martin</i> / Preview for Members, 2-9 pm Gallery Talk <i>Current Exhibition</i> / 2 pm	10 Exhibitions <i>Ron Martin</i> / opens The Norma Ridley Reading Room is a quiet space off the Members' Lounge.	11 Exhibitions <i>The Lady with the Lilacs</i> / opens
12 For Kids <i>Hands On</i> / 1-4 pm <i>Family Studio</i> / 1-4 pm <i>Sunday Start with Art</i> / 11 am Films <i>Alexander Kluge</i> / 1 pm and 3 pm	13 Enjoy tea for two on Valentine's Day with tea and honey from The Impulse Shop.	14 Courses <i>Masters of Light</i> / 1:15-3:15 pm	15 Courses <i>Art in the Morning</i> / 9:30 am <i>Masters of Light</i> / 6:45-8:45 pm <i>Aco Spectrum</i> / two 10:30 pm	16 Films <i>Grange Winter Luncheon Lecture</i> / 11 am Gallery Talk <i>Current Exhibition</i> / 2 pm <i>Alexander Kluge</i> / 1 pm and 3:30 pm	17 Gallery Talk <i>Gallery Highlights</i> / 2 pm An excellent selection of videos and film classics are available for rent from the E.P. Taylor Audio-Visual Centre.	18 Exhibitions <i>Solutions from the Contemporary Collection</i> / opens Courses <i>Reluctant Urbanites</i> / 2-4:30 pm
19 For Kids <i>Hands On</i> / 1-4 pm <i>Family Studio</i> / 1-4 pm <i>Aco Spectrum</i> / La Chaine française de tv in English / 12:30 pm <i>Aco Concert</i> / 3 pm Films <i>Kluge</i> / 1 pm and 3:30 pm	20 Beautiful bracelets, bangles, beads, and bows from The Jewellery Shop.	21 Courses <i>Masters of Light</i> / 1:15-3:15 pm The Coffee Shop is a pleasant snack stop on your Aco tour.	22 Courses <i>Masters of Light</i> / 6:45-8:45 pm The Aco Gift Admission Voucher is the perfect \$5 gift. Available at the Gallery shops.	23 <i>Grange Winter Luncheon Lecture</i> / 11 am Gallery Talk <i>Current Exhibition</i> / 2 pm	24 The Art Rental and Sales Gallery presents a new colourful installation.	25 Courses <i>Reluctant Urbanites</i> / 2-4:30 pm Gallery talk signed for the hearing impaired. <i>Canadian Highlights</i> / 2 pm
26 For Kids <i>Hands On</i> / 1-4 pm <i>Family Studio</i> / 1-4 pm Films <i>Alexander Kluge</i> / 1 pm and 3:30 pm	27 A special selection of posters for all occasions are available at The Reproduction Shop.	28 Courses <i>Masters of Light</i> / 1:15-3:15 pm The Aco is accessible to disabled people and a number of wheelchairs are available.				

THE COLLECTION IN FOCUS

Important Neoclassical Painting Acquired by AGO

BY DAVID MCTAVISH

GAPS EXIST IN THE COLLECTIONS OF ALL MUSEUMS - both the older encyclopaedic institutions and the younger, less well-endowed ones. The Art Gallery of Ontario is no exception. Almost all purchases of works of art aim to fill gaps of one sort or another, but when the opportunity arises to fill a gap embracing an entire stylistic movement there is occasion to celebrate. The recent purchase, thanks to the generosity of the Volunteer Committee, of a French Neoclassical painting by Nicolas André Monsiau provides such an occasion.

Neoclassicism began to emerge about the middle of the eighteenth century as a reaction against the frivolity of the Rococo style and was soon looked upon as the remedy for the excesses of the *ancien régime*. Principally inspired by the form and content of ancient Greece and Rome, the austere, nered-dened style was perfectly suited to the high-minded, patriotic subjects reflecting the aspirations of the Revolutionary and Napoleonic periods.

The quintessential Neoclassical painter was Jacques-Louis David (1748-1825), whose paradigmatic Neoclassical canvas *The Oath of the Horatii* was exhibited at the Salon of 1785. An embodiment of masculine valour and patriotism, David's *Horatii* defined a new spirit, the painting was well known and must have been closely studied by Monsiau.

Seven years younger than David, Nicolas André Monsiau was born in Paris in 1755 and died there in 1837. Like the majority of French artists of the seventeenth and eighteenth centuries, Monsiau was attracted to Rome where he lived from 1776 to 1780. Like other expatriate artists, Monsiau must have assiduously studied the remains of classical antiquity together with the masterpieces of the Renaissance. He also frequented the studio of David who was in Rome during the same years. Both artists returned to Paris in 1780. Monsiau then began to exhibit at the Salon and in 1789, with the success of his *Mort d'Agis* (recently acquired by the Petit Palais, Paris), he was made an academicien. Despite a life tormented by disasters - both his protectors were executed during the Revolution and his only son died at twenty-two - Monsiau continued to paint and exhibit at the Salon until 1833.



Nicolas André Monsiau
(French, 1755-1837), *Zeuxis
Choosing His Models*,
1791, oil on canvas, 96.0 x
129.0 cm. Collection AGO.
Gift from the Volunteer
Committee Fund, 1988.

His work, displaying great beauty and superb craftsmanship, is only now being rediscovered.

The AGO's newly acquired painting is about art and beauty - how art is created and beauty judged. The story represented is a classical one, told by both Cicero and Pliny the Elder; with time it would come to epitomize idealist art theory. Zeuxis the celebrated fifth-century B.C. painter had been commissioned to paint an image of Helen of Troy for the temple of Hera at Agrigento (or at Crotona according to some accounts). As a model for Helen - the most beautiful of mortals - Zeuxis selected not one but five maidens from the community and combined the most flawless aspect of each in his painting. Zeuxis is here shown raising his arm, not to swear an oath as David's *Horatii*, but to award a floral crown to the standing model; that he will repeat the same ritual for the other maidens is suggested by the supply of additional wreaths on the table at the left. This is a detail which may well have been Monsiau's own invention. Like David's *Horatii*, the men are all located at the left, but their attention is focused either on the beauty of the models or in the act of making art. Ideal beauty rather than civic virtue is now the essential subject.

Following good Neoclassical practice Monsiau has interpreted the subject with extreme naturalism; he

has also been at pains to ensure clarity of outline throughout. It is significant that both the protagonists are shown in profile. What is more unusual, however, is the beauty of the colour - widely varied and deployed with consummate mastery.

When an artist chooses to paint a picture featuring a studio, his interpretation betrays much about his artistic aspirations and ideals. The Italian painter and biographer Giorgio Vasari included Zeuxis and his models among other antique exemplars of the artist that he frescoed on the walls of his own house in Florence in the 1560s. Clearly, Monsiau also wanted to be associated with the renowned classical painter and to emulate Zeuxis's idealist aspirations in his own work.

Monsiau exhibited *Zeuxis Choosing His Models* at the Salon of 1798; sometime afterward the painting was lost to sight. But since the composition had been engraved, knowledge of the work was kept alive. The painting was only recently rediscovered and fortunately has survived in superb condition; it is presently on view in the E. R. Wood Old Master gallery.

David McTavish is the curator of European painting and sculpture at the AGO.

Ron Martin 1971-1981: A Fraser Elliott Foundation Canadian Contemporary Exhibition

Sam and Ayala Zacks Wing

February 10 - May 14

In-depth survey of a decade-long project by London, Ontario, artist Ron Martin. The 44 works in the exhibition are known as the 'one colour paintings', and include his famous Black Paintings series. In this significant body of work, presented here for the first time in concentration, Martin focuses on the relationship between the actual physical act of painting and the tactile, textural properties of paint. In these paintings he probes the material limits of the medium in an original way and continues the tradition of modernism.

AGO Collection in Focus

Arthur Hughes: The Lady with the Lilacs

Trier Gallery

February 11 - April 2

Arthur Hughes (British, 1832-1915) painted *The Lady with the Lilacs* for Lewis Carroll in 1862. The painting has been suggested as a prototype for Carroll's own drawing of Alice in his book *Alice's Adventures Under Ground*. This exhibition explores the role of the painting in Hughes's oeuvre, and its significance as an emblem of Victorian women.

Organized and circulated provincially by the AGO.

Selections from the Contemporary Collection
Gallery of Contemporary Art
February 18 - March 26

A special installation of major works from the 1970s by Canadian and expatriate Canadian artists Liz Magor, Irene Whitmore, Betty Goodwin, Jackie Windsor, Agnes Martin, and Dorothea Rockburne.

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario

Margaret Eaton Gallery

through March 19

A selection of 65 prints from the 115 prints that have been purchased by the AGO with funds donated by Touche Ross over the last ten years. Late nineteenth-century lithographs and etchings represent the strength of the collection. Works by Prud'homme, Géricault, Delacroix, Corot, Daubigny, Manet, Whistler, Bonnard, and Vuillard are included in the exhibition.

Organized and circulated nationally by the AGO. Made possible by the generous support of Touche Ross.

△ Touche Ross

Gershon Iskowitz Memorial Installation
Canadian Historical Link Area

through March 12

The Polish-Canadian artist Gershon Iskowitz (1921-1988) was a survivor of the Holocaust whose art brilliantly transcended aggression and suffering. He is best remembered for his joyous and exuberant canvases bursting with colour, which, although bordering on abstraction, are firmly rooted in the Canadian landscape. The paintings and drawings in this special installation commemorating the artist are drawn from the AGO's Permanent Collection.

Ian Carr-Harris 1971-1977: A Fraser Elliott Foundation Canadian Contemporary Exhibition

Gallery of Contemporary Art

through February 5

This exhibition includes 20 sculptural and photo-textual works and installations that date from 1971 to 1977. The importance of these works was not sufficiently recognized at the time of their creation; by presenting this unique body of work as it would have been received in its time, the exhibition becomes an instrument in the reconstruction of the history of Canadian art in the 1970s.



Edouard Vuillard (French, 1868-1940), *Intérieur à la suspension*, 1899; lithograph in five colours on chine volant, 33.5 x 28.0 cm. © E. Vuillard/VIS-ART INC. 1988, presently on display in the Margaret Eaton Gallery.

Walter Trier: A Celebration of Toys

Walter Trier Gallery and Anteroom

through February 5

The exhibition includes a selection of wooden folk toys from Saxony, West Germany and watercolor illustrations that were originally created for a book on folk art researched and illustrated by Walter Trier in 1921-22. All works in the exhibition are part of the Trier-Fodor Foundation gift in the AGO's Permanent Collection.

Selections from the Klammer Family Gift of Inuit Art

Restaurant Corridor

through March 5

In 1978 Marcia and Harry Klammer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This exhibition is part of the AGO's ongoing effort to fulfill that wish.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries

Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries

Selections of Canadian historical art from the Permanent Collection.

J.S. McLean Gallery

New re-installation of works by the Group of Seven from the Permanent Collection, complete with such interpretive aids as audio-tapes and computers.

Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries

Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of February 1989. Dates are subject to change.

Arthur Hughes: The Lady with the Lilacs
Whitby Arts Inc., The Station Gallery
through February 5

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Art Gallery of Northumberland, Cobourg
through February 5

Photographs of Canadian Artists from the Newton MacTavish Collection
Whitby Arts Inc., The Station Gallery
through February 5

David Hockney: A Hollywood Collection
Woodstock Public Art Gallery
through February 17

The 1950s: Works on Paper
Chatham Cultural Centre
through March 1

Collector's Canada
Vancouver Art Gallery
through March 5

Face à Face: French and English Caricatures of the French Revolution and its Aftermath
Musée du Québec, Québec
through March 12

French Printmaking of the Eighteenth Century
Tom Thomson Memorial Art Gallery, Owen Sound
February 3-26

Signs: An Exhibition of Critical Photography
Norman Mackenzie Art Gallery, Regina
February 3 - March 12

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
The Gallery/Stratford
February 18 - March 15

Edward S. Curtis: Photographs of Indians
Art Gallery of Windsor
February 18 - April 2

Walter Trier: The Animal's Conference
The Temiskaming Art Gallery, Halleybury
February 21 - March 10

"Artists with their Work" Programs

Howard Simkins: Paintings
The Art Gallery of Peterborough
continuing to February 5

Robert Wiens: Sculpture
The Art Gallery St. Thomas-Elgin, St. Thomas
continuing to February 12

Juan Grier: Constructions
Art Gallery of Northumberland, Cobourg
February 10 - March 12

Oliver Giring: Paintings
Laurentian University Museum and Arts Centre, Sudbury
February 15 - March 12

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during February:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Visites Commentées: le dimanche à 14h30

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour which is followed by an informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery

Talk followed by an informal discussion over complimentary coffee.

*****For the Hearing Impaired**

On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. February's topic: Canadian Highlights.

Courses

Reluctant Urbanites: Canadian Attitudes to the City

Ken Dewar, Education Officer
Adult Programs, AGO
Royal Ontario Museum and Art Gallery of Ontario
Saturdays, February 18, 25, March 4, 11, 24-30 pm

Canadians have long held mixed feelings about life in the city, viewing it both as a seat of sin and deprivation, and as a jewel of culture and commerce. Reluctantly, Canada has become one of the most highly urbanized nations on earth and this has had a major impact on our culture. In four informal sessions - including lectures, film screenings, and gallery visits at the Royal Ontario Museum and Art Gallery of Ontario - this course will explore the diverse and often contradictory attitudes toward the city reflected in Canadian literature, film, art, and artefacts over the past century.

Offered in conjunction with Continuing Education, Royal Ontario Museum.

Course Fee: Members, Seniors, Students \$50; non-Members \$55.
To Purchase Tickets: Call now Continuing Education, 586-5788.

Masters of Light: The Impressionists

Dr. Francis Broun, Lecturer, Adult Programs, AGO
The Jackman Hall

Tuesdays, February 7 - March 14, 3:15-3:45 pm on Wednesdays, February 8 - March 15, 6:45-8:45 pm

The Impressionists are popularly thought of as a closely-knit group, but in fact they were united more by their opposition to the artistic Establishment in France than by any sense of common purpose. This series of six illustrated lectures will examine the roots of Impressionism and discuss the careers of such highly diverse talents as Monet, Renoir, Degas, Cézanne, and Gauguin.

Course Fee: Members, Seniors, Students \$55; non-Members \$60.
To Purchase Tickets: In Person: Visit the Education Services office on the lower level of the Gallery, Monday to Friday, 8:30 am to 5 pm (except holidays).

By Mail: Send a stamped, self-addressed envelope and a cheque payable to Art Gallery of Ontario, c/o The Scheduling Office, Education Services, Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4. Include a telephone number where you can be reached during the day. Please indicate clearly which series you plan to attend.

By Telephone: Please call 979-6601 during office hours. Visa, MasterCard, and American Express accepted. Admission ticket(s) will be held for pick-up.

Tickets are held only after payment has been made. Seating is general admission. No refunds.

Lectures

Ron Martin: The Languages of the Black Paintings
Walter Kiepac, Toronto Art Critic

The Jackman Hall

Sunday, March 5, 3 pm

Despite similarities in technique and colour, the paintings of Ron Martin display a range of distinctive 'languages' or diverse characteristics. Walter Kiepac, art critic and contributor to the exhibition catalogue, will address some of these stages of development in Ron Martin's paintings and place Martin's works in the broader context of abstract art of the 1970s and 1980s. Free with admission.

Gallery School

The Travelling Studio

April 2 - June 4

Parks and gardens, ravines and bluffs, beaches, markets, and more: Toronto has them all! Enjoy a weekly outdoor excursion held against the backdrop of Toronto's architectural and natural wonders. This course welcomes both beginners and those with more experience. Students will learn the fundamentals of watercolour painting, including colour and brush handling. Organization of a simple and efficient painting kit is one of the special elements of outdoor work that will be stressed. Various approaches and techniques of this versatile medium will be explored. Classes are held on Sundays from 1-4 pm and run for ten weeks. Tuition is \$125 for Gallery Members and \$150 for non-Members. Cheques may be post-dated to the first day of classes. Registration is accepted by mail or in person, and confirmed on receipt of payment. Early registration is recommended due to limited class size. Faculty and courses are subject to change and are available only upon sufficient enrollment. Call the Gallery School at 979-6621 for further information.

Adult Studio

March 29 - June 1

The Gallery School continues to offer studio art courses for adults, catering to both the novice and the more experienced student. Spring term courses include: introductory, line drawing, portrait drawing, acrylic painting, oil painting, printmaking, and watercolour. Classes are held on Wednesday and Thursday evenings from 7:10 pm and run for ten weeks.

Beginning in the spring term a new mixed media class is being introduced. The course is for students with previous instruction in drawing, painting, or design who are reluctant to register for an out-and-out sculpture course but would like to learn a little more about the nature of three-dimensional space and ideas held by artists, architects, and others for its design and function.

Registration is accepted by mail or in person, and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition is \$125 for Gallery Members and \$150 for non-Members. Cheques may be post-dated to the first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrollment. Call the Gallery School at 979-6621 for further information.

For Kids

Hands On

Sundays 1-4 pm.

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414 ext. 352.

Hands On appreciates the generous support of Atari Canada Corp.

Family and Community Studio Gallery School

Sundays 1-4 pm, through April 16, except March 26

Family and Community Studio is a family drop-in program where kids and parents make art together in the Gallery School. Materials for drawing, painting, printmaking, and sculpture are available with guidance provided by Gallery School artists. Open to the public and Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organ-

izations cannot be accommodated. Family and Community Studio is free with admission to the Gallery.

Concerts

Sunday Concert Series

The Walker Court
Sunday, February 19, 3 pm
AGO's popular concert series organized in collaboration with the Royal Conservatory of Music (RCM) embodies the highest musical standards, with performing artists drawn from the row faculty, and instrumental and vocal ensembles.

This month's concert features the Royal Conservatory Orchestra conducted by James McKay. The program will include Beethoven's Piano Concerto No. 3 (selected movements) with Sylviane Deferne on piano, and Brahms' Piano Concerto No. 2 (selected movements) with Peter Longworth on piano.

The Sunday Concert Series is supported by 96.3 CFMT-FM 103.1 **The Sound of a Different Drummer.**

Spectrum

Viewing Times

TVOntario: Wednesday, February 15, 10:30 pm, and on La Chaine française de TVO: Sunday, February 19, 12:30 pm (in English).

AGO Spectrum: The Gallery's art magazine on the educational network of the province of Ontario, offers a new exciting program each month.

AGO Spectrum is Canada's only television program produced by an art museum and is uniquely designed to address current issues in the visual arts. In the February edition **Spectrum** will continue to examine the complex relationship between the artist and the city. The program will be highlighted by interviews with artists, architects, and specialists in urban issues.

Films

Alexander Kluge
The Jackman Hall
January 29 - February 26

The Alexander Kluge film retrospective honours the award-winning German filmmaker and influential leader of the New German Cinema. Starting with the following two films and continuing into February the series is being presented with the generous cooperation of The Goethe Institute. Screenings will take place in The Jackman Hall unless otherwise indicated, and tickets are on sale one hour prior to the screening. Admission to the films is \$4 per film. Please note the schedule is subject to confirmation. Further information can be obtained by calling 979-0414, ext. 260.



Thursday, February 2

7 pm
Innis College, University of Toronto
The Eternity of Yesterday (Die Ewigkeit von gestern) (1960) 63, black and white, 12 min.)

Teachers through Change (Lehrer im Wandel) (1962) 63, black and white, 11 min.)

Protocol of a Revolution (Protokoll einer Revolution) (1963, black and white, 12 min.)

Proven Competence Portrayed (Porträt einer Bewährung) (1964, black and white, 13 min.)

Frau Blackburn, born January 5, 1872 is filmed (Frau Blackburn, geb. 5. Jan. 1872, wird gefilmt) (1967, black and white, 14 min.)

Fernan E.A. Winterstein (Fernan E.A. Winterstein) (1968, black and white, 11 min.)

News from the Hohenstauffens (Nachrichten von den Stauffern) (1977, black and white and Eastmancolor; first part: 13 min., second part: 11 min.)

These rarely seen shorts are complex works of art that develop formal strategies characteristic of Kluge's later work.

Sunday, February 5

1 pm
Part-Time Work of a Domestic Slave (Gediegenarbeit einer Sklavin) (1973, black and white, 91 min.)

3 pm
In Danger and Dire Dangers (Die Gefahren der Road Leads to Death) (Im Gefahr und größter Not bringt der Mittelweg den Tod) (1974, black and white, 90 min.)

Sunday, February 12

1 pm
Strong Man Ferdinand (Der Starke Ferdinand) (1975-76, Eastmancolor, 97 min.)

3 pm
Germany in Autumn (Deutschland im Herbst) (1978, black and white and Eastmancolor, 123 min.)

Thursday, February 16

7 pm
The Female Patriot (Die Patriotin) (1979, colour and black and white, 121 min.)

9:30 pm
The Candidate (Der Kandidat) (1979-80, Eastmancolor and black and white, 129 min.)

Sunday, February 19

1 pm
War and Peace (Krieg und Frieden) (1982-83, colour, 120 min.)

3:30 pm
The Power of Emotion (Die Macht der Gefühle) (1983, black and white and colour, 115 min.)

Sunday, February 26

1 pm
The Blind Director (Der Angriff der Gegenwart auf die übrige Zeit) (1985, colour, 113 min.)

3:30 pm
Lecture with Stuart Liebman
Associate professor of communication arts and sciences at Queens College, C.U.N.Y., Stuart Liebman is the organizer of the retrospective exhibition of Alexander Kluge's films that will tour the U.S. and Canada in 1988-89.

The Grange

The Grange was at the centre of intellectual life in Canada even before it became Toronto's first art gallery. Between 1875 and 1910, the controversial historian Goldwin Smith lived there and his presence attracted prominent politicians and men of letters from around the world. Looking at its urban setting today, it is hard to believe that The Grange once sat in the midst of a 100-acre park that stretched from Queen Street up to Bloor. Restored to its 1830s splendor, it is one of Toronto's most popular living museums and is an integral part of the AGO.

Free with admission to the Gallery. Entrance to The Grange through the AGO and through the park. Adult tours are arranged by calling 977-0414 ext. 237. For school tours, call 979-6601.

A project of the Volunteer Committee.

Grange Winter Luncheon

Lectures
Our popular "lunch and learn" program returns with more lively glimpses into life in 19th-century Upper Canada, this time focusing on the strengths and weakness, and the triumphs and sorrows of some of the most interesting women of the time.

Thursday, February 16, 11 am
The Robinson Ladies - Esther, Sarah Ann, Emma, Augusta, Louisa, Emily and Mary - were respectively mother, sister, wife, and daughters of that able and non-ordained statesman of Upper Canada, Sir John Beverly Robinson. Historians have lavished much attention on him, but the ladies in his life have largely been overlooked. They deserve better, and Anne Mercer

Behind the Scenes

Royal Conservatory Orchestra at the AGO

IF IT IS AT ALL POSSIBLE TO SINGLE OUT ONE EVENT from the AGO's Royal Conservatory concert series as the highlight of the season, the upcoming performance of the Royal Conservatory Orchestra would deserve such a distinction. Comprised of students enrolled in the Orchestral Training program and the Senior Performance program, the ensemble built up a fine national reputation under the direction of John Barnum and regularly attracts renowned Canadian and international guest conductors for their series of public concerts.

On February 19 the RCM's young musicians will be guided by the baton of James Rae McKay, a versatile and renowned performer and musical director, and the current chairman of the Department of Music at York University. James McKay is one of those rare, energetic artists who is highly successful in a wide

and Lynne Murphy intend to remedy this oversight.

Thursday, February 23, 11 am
Harriette Boulton Smith married two of the most controversial men in Toronto, and when she died in 1910 she left its citizens an enduring legacy - The Grange and its surrounding grounds. Let the public know very little about the 21-year-old American heiress who arrived in Toronto in 1846 as the bride of their flamboyant mayor, William Henry Boulton. Diana Weatherall and Lucienne Watt have been researching her life, and will share their findings with us.

Gallery Hopping

Ottawa: 'Arts and Flowers'

May 17-18
Visit the acclaimed National Gallery and a private collection. Tour the city during its Flower Festival. Lunch at a private club with time for shopping and exploring. We will fly City Express both ways leaving the Royal York Hotel at 7:30 am. After enjoying an overnight stay at the Château Laurier we will arrive back in Toronto at 6 pm. A project of the Volunteer Committee.

Buffalo

Wednesday, April 12
A spring outing to Buffalo. This day trip features tours of contemporary art and historic architecture with lunch at the famous Albright Knox Art Gallery. Tickets are \$40. A project of the Volunteer Committee.

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Morocco and Southern Spain

April 1-16, 1989
Join us for two weeks in Morocco and Spain. We travel north from exotic Marrakech, tracing the Moorish advance in art and architecture through Fes and Meknes. From Tangier, we'll continue on through romantic Andalusia and visit the treasures of Granada, Córdoba, and Seville.

California

April 3-14, 1989
The vitality and creativity associated with New York and Paris can now be found in California making it a magnet for art lovers everywhere. Decorative arts, Asian objects d'art, contemporary art and architecture are all part of the California scene. Join us in our tour from Los Angeles to San Francisco, stopping at the Hearst Castle and Carmel-by-the-sea. Side trips to Berkeley and to the Napa Valley complete this exciting itinerary.

The Queen Charlotte Islands:

Emily Carr Country
May 25 - June 2, 1989
"Few people have seen these misty, storm-lashed isles. Yet the Queen Charlotte Islands, cradled off North

America's northwest coast, are among the globe's rare jewels." (National Geographic, June 1987). This is your opportunity to visit the Queen Charlottes. For three days, we will study the works of Emily Carr and Native art in the west coast in museums in Vancouver and Victoria. Then we will fly to the Queen Charlotte Islands where we will board the Phaedra Crusing from Anthony Island to Masset, we will visit the deserted Haida villages immortalized by Emily Carr. Guided by Dr. Bristol Foster, an eminent Canadian biologist, we will study the variety of animal and plant life that abounds in Canada's 'misty isles'.

Québec City

September 14-17, 1989
Québec City, the only fortified city in North America, is the cradle of French civilization in Canada. These two factors played a key role in UNESCO's decision to add Québec City to its list of World Heritage sites. We will stay at the Château Frontenac and explore the Upper and Lower towns, the new Musée de la Civilisation, and the Séminaire. A visit to an artist's studio on the Ile d'Orléans, a reception in The Citadel, a curatorial tour of a collection of the Musée du Québec, and a visit to a private collection will be among the highlights of our trip. Besides enjoying the historical, artistic, and architectural attractions, we will also sample the famous cuisine of French Canada.

Villas and Gardens of Northern Italy

September 15-30, 1989
This trip will cross northern Italy from west to east, stopping to explore the extraordinary 15th and 16th-century villas and gardens on Lakes Maggiore and Como, Count d'Annunzio's estate on Lake Garda, and the famous private art collection of Count Thyssen-Bornemisza on Lake Lugano. Following short visits to Padua, Vicenza, and Asolo, we will spend three days in Verona and four in Venice.

Oriental Splendors of Thailand and Bali

October 28 - November 15, 1989
The ancient kingdom of Thailand evokes images of golden Buddhist temples, floating markets, colourful tribes who still practise their traditional crafts. The attractions of modern day Bangkok - the silk trade, superb cuisine, and dynamic river life - set the stage for the treasures of the past. We'll travel from Bangkok to the ancient capital



range of musical careers. Besides his teaching and administrative duties, he maintains an active professional career as a researcher, bassoonist, and conductor. He frequently conducts the CJRT Orchestra in the York University Concert Series and has directed such notable performers as Veronica Tennant, Liana Boyd, and Lydia Tyson in special performances. He is the principal bassoon of the Canadian Opera Company Orchestra and the CJRT Orchestra, and has appeared as a soloist with well known ensembles in many major North American cities. McKay is also sought after as a recording artist and has worked with such acclaimed musicians as James Campbell and, more recently, Ofra Harnoy.

The AGO concert will also feature two brilliant young soloists, Sylviane Deferne and Peter Longworth on the piano, in a program that will include selected movements from Beethoven's Piano Concerto No. 3 and Brahms' Piano Concerto No. 2. Both Deferne and Longworth are prize winners in many international competitions and have appeared in concerts in many parts of the world. They are currently enrolled at the RCM in the Artist Diploma program and the Performance program respectively.

of Ayutthaya, the northern city of Chiang Mai, and the lush mountain area of the Golden Triangle. Bali is a magical oasis of undying ceremony, music, religion, and art in a landscape of unsurpassed beauty. Our explorations will include the Hall of Temples in Klungkung, the Mother Temple high on the slopes of the sacred volcano of Agung, and Ubud, the cultural centre of Bali.

Members' Activities

Ron Martin Preview for Members

Members and their guests are invited to preview the exhibition **Ron Martin 1971-1987** on Thursday, February 9, 1989 from 2 to 9 pm. During the afternoon, gallery talks are featured in the exhibition and complimentary tea is served in the Walker Court from 3 to 5 pm. Music and regular bar service from 5:30 pm in The Walker Court. Opening ceremonies with the artist are at 6:45 pm.

The exhibition opens to the public the following day and continues until May 14.

Programs Require Advance Tickets

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by direct call, please call the Volunteer Office at 977-0414 ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Gershon Iskowitz Memorial Installation
Wednesday, February 15, 9:30 am
Join us in the Members' Lounge for refreshments and then tour this commemorative installation. Iskowitz, who lived and worked in Toronto, was internationally acclaimed for his joyous abstract landscapes. Tickets are \$4.50.

Arthur Hughes: The Lady with the Lilacs
Wednesday, March 15, 9:30 am

Join us in the Members' Lounge for refreshments followed by a tour of the work of 19th-century British artist Arthur Hughes. Tickets are \$4.50.

Special Evening For Members

Primitivism in Nineteenth-Century France
Wednesday, March 8, 6:45 pm
Join curator Brenda Rix to view a selection of late 19th-century French lithographs and etchings by such artists as Bonnard, Whistler, Delacroix, Vuillard, and Manet from the Touche Ross Gift to the Art Gallery of Ontario. Following the tour enjoy conversation and dessert in The Restaurant. Tickets are \$10.

Sunday Start With Art

Arthur Hughes: The Lady with the Lilacs
Sunday, March 19, 11 am
Join us in the Members' Lounge for

a continental breakfast followed by a tour of the work of 19th-century British artist Arthur Hughes. Tickets are \$6.

Gershon Iskowitz Memorial Installation

Sunday, February 12, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of this commemorative installation of paintings and works on paper by Toronto artist Gershon Iskowitz. Tickets are \$6.

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The Club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is \$15, or \$5 for students. For further information call the Volunteer Office at 977-0414 ext. 263.

Shops and Services

AGO Book Shop

The publication of *The Art of Florence*, noted in the December issue of the AGO News, is delayed until fall 1989. The delay is necessary to achieve the desired perfection of this book, which has taken ten years to prepare. The two-volume boxed set will be priced at \$500. Member's discount applies. Special orders will require a \$50 deposit followed by a further \$200 deposit upon confirmation of the publication date. Ask at the customer service desk for an illustrated brochure.

Art Rental and Sales Gallery

COLOUR is the theme of our installation from February 7 to March 5. Come to the Art Rental and Sales Gallery to give your spirits a lift. If you rent for three months or more, and then decide to purchase the work, the first three months rental will be deducted from the purchase price. A project of the Volunteer Committee.

The Impulse Shop

Enjoy tea for two on Valentine's Day with our tea set designed by Alessi, teas from The Grange, and Amaretto honey from Prince Edward Island. Floured place-mats, reproduction plates from the Smithsonian, and candles will complete the mood. A project of the Volunteer Committee.

The Jewellery Shop

Beautiful bracelets, bangles, beads, barrettes, bows, brooches, and boxes to help banish the winter blues. Perfect for Valentine gift-giving. A project of the Volunteer Committee.

The Reproduction Shop

A special selection of posters for all occasions are available at the Reproduction Shop. Framing services available to add that finishing touch to your gift. A 10% discount for members. A project of the Volunteer Committee.

Behind the Scenes



Photo: Jorge Zonta

Critical Writings by
Philip Monk Published by YYZ

YYZ BOOKS, A DIVISION OF YYZ, ONE OF TORONTO'S artist-run centres, has recently published a collection of essays and critical writings by Philip Monk, AGO's curator of contemporary Canadian art. *Struggles with the Image: Essays in Art Criticism* is the first in a series of books to be published by YYZ in the near future that aims to reassert the role of critical writing within the development of a history of contemporary art in Canada.

Philip Monk has made an important contribution to the critical discourse about Canadian art, and from the late 1970s was a prolific contributor to such publications as *Impulse*, *Artforum*, *Parachute*, *Vanguard*, *Canadian Forum*, and *C* magazines. The essays gathered in this book were published between 1980 and 1984, his most active period as a critic, lecturer, and panelist. As a body of writing, *Struggles with the Image* offers a fascinating correlation between the relevant critical issues in contemporary art at the time, art criticism as a discipline, and the role and position of the critic.

Before Monk joined the AGO as a curator in 1985, essays such as "Violence and Representation," "Axes of Difference," and "Colony, Commodity and Copyright" established his reputation as a provocative, thoughtful writer and critic with a unique and personal vision. Becoming a curator meant a radical shift in stance – from recipient to presenter – in relation to the art object. As a critic, Philip Monk has focused his writing on the lack of a history of contemporary Canadian art. As a curator, by systematically reclaiming the 'lost' art of the 1970s, he is creating a history. Anyone interested in following Philip on this challenging uncharted path will find this book an indispensable guide. *Struggles with the Image* is available at the AGO Book Shop.

Enhancement Project
Makes Waves

LAST MONTH THE BEAUTIFULLY REFURBISHED J.S. McLean Gallery reopened to the public with a new installation of the Group of Seven Collection. This was no ordinary renovation. In addition to the dramatic lighting and the pleasing green colour of the walls, there is much for the visitor to discover. AGO's complete collection of seventy oil sketches by the Group of Seven are now available for close scrutiny, thanks to the specially designed "visible storage" cabinets. But what makes this installation unique is the range of interpretive aids – computers, audio-recordings, and interactive labels – that are discreetly arranged throughout the space to encourage visitors to really get involved with the works on view.

All this is part of the Canadian Historical Galleries Enhancement Project, which, based on extensive research, is aimed at improving the quality of the visitor's art experience. Because of its pioneering nature and far-reaching implications, the museum community is keeping a close eye on this project, and the dialogue with colleagues has already begun. Richard Muhlbarger, vice director of the Metropolitan Museum of Art, New York, in charge of education, and Jeffrey Smith, the museum's recently appointed head of a new research and evaluation department, met last November with members of the Enhancement Project team – Dennis Reid, Douglas Worts, Peter Gale, Ken Dewar, David Wislow – to discuss its progress to date. The Metropolitan is viewed by the museum community as a flagship institution in establishing a specific department dealing with audience research. At the AGO, the Enhancement Project involves an unprecedented cooperation between curators, conservators, marketers, designers, and educators. There have been many enquiries about the project from the Smithsonian Institution, Washington, and from museums across Canada. All of those involved are enthusiastic about the potential results. As Douglas Worts says, "what we all realized is that the product we are dealing with is not the art object or the exhibition, but the dynamic interaction between the viewer and the work of art. We aim to enhance the viewer's experience of art and to communicate the Gallery's values concerning its collections to the public more effectively."

Unveiling the Campaign

IN DECEMBER THE GALLERY PAID A WARM TRIBUTE TO fifteen companies who have given their time, services, space, or production costs for the AGO's unique marketing campaign, *Unveil a Work of Art*.

During a morning reception that featured Tony Phelps from Young and Rubicam presenting the



Cathy Thomas of Mediacom Inc. and Anthony Phelps of Young and Rubicam Ltd. unveil the new transit shelter advertisements destined for locations all over Toronto.

marketing campaign, the companies were thanked by Fredrik S. Eaton, chairman of the Stage III Fund, for helping to promote *Unveil a Work of Art* which is raising funds for Stage III, the Gallery's expansion and renovation project. Mr. Eaton noted that the value of all the services and production costs rendered exceeds a quarter of a million dollars.

Thank you to *Canadian Art* magazine, the *Composing Room*, *Country Estate* magazine, *Ford of Canada*, *Goodlife* magazine, *Mediacom Inc.*, the *Financial Post*'s "Report on the Nation" magazine, *Maclean's* magazine, *Saturday Night* magazine, *Superior Engravers Ltd.*, *Time* magazine, *Toronto Life* magazine, the *Woman's Show*, *Wunderman Worldwide*, and *Young and Rubicam Ltd.* for their support and recognition. Company representatives received a mounted set of *Unveil a Work of Art* posters as a thank-you gift.

The *Unveil a Work of Art* posters are now on sale in the Reproduction Shop for ten dollars. Proceeds will go to the Stage III Fund.

continued from p. 1

addresses its demands for legitimization to the Modernist past. Within this history, Ron Martin has posed the material limits of painting in an original way and in continuing in the tradition of modernism has kept the issue relevant. His paintings adhere in concept to de Duve's definition, which may then be used as a guide to the development of Ron Martin's work from the 1970s to the present, and in the pursuit of his original investigations of painting.

Philip Monk is curator of contemporary Canadian art at the AGO.

Ron Martin 1971-1981
Sam and Ayala Zacks Wing
February 10 – May 14

General Information

Admission
Adults: \$4.50
Seniors with cards: \$2.50
Fridays FREE for seniors
Students: full-time with cards: \$2.50
Family (2 adults with children under 19): \$9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays: 5:30-9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): \$20
Non-Resident
100 km beyond Toronto): \$30
Individual: \$45
Family/Dual: \$60
Supporting (tax deductible donation): \$100

Available at the Membership Centre in the lobby, and by mail or telephone from the Membership Office, via MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office: 979-6819.

Notice to Members

From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:

- address the department specified in events listings
- specify date, name of event, and number of tickets
- indicate your name, address (with postal code), and phone numbers
- include a stamped, self-addressed envelope for tickets
- enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours

Tuesday through Sunday 11 am – 5:30 pm. Wednesday 11 am – 9 pm. Closed Mondays.

The Grange Hours
Daily 12-4 pm. Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm. Wednesday 11 am – 9 pm. Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Wednesday evening to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm. Wednesday after noon – 9 pm. Closed Mondays.

AGO
NEWS

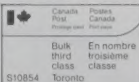
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